



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES & TABLATURE

TRANSCRIBED BY  
JOFF JONES

Yngwie Malmsteen's Rising Force

# Odyssey





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# Yngwie Malmsteen's Rising Force Odyssey

**HL** Hal Leonard Publishing Corporation

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# NOTATION LEGEND

Examples of bending techniques on a guitar staff and fretboard:

- Bend (half step):** Staff shows a half-step bend from 12 to 12.5.
- Bend:** Staff shows a full-step bend from 12 to 13.
- Bend (whole step):** Staff shows a whole-step bend from 12 to 14.
- Bend (whole and half steps):** Staff shows a 1.5-step bend from 12 to 15.
- Bend (two whole steps):** Staff shows a 2-step bend from 12 to 16.
- Bend and Release:** Staff shows a bend to 13 followed by a release back to 12.
- Hold Bend:** Staff shows a bend to 13 held for a duration.
- Prebend (Ghost Bend):** Staff shows a pre-bend to 13 before a main note.

Examples of vibrato and bar techniques on a guitar staff and fretboard:

- Vibrato:** Staff shows a wavy line for vibrato on a note.
- Wide Vibrato:** Staff shows a wider wavy line for vibrato.
- Vibrato with Vibrato Bar:** Staff shows vibrato with a vibrato bar symbol.
- Rake Strings:** Staff shows a rake symbol over a string.
- Vibrato Bar Dive and Return:** Staff shows a dive and return with a vibrato bar symbol.
- Vibrato Bar Scooping:** Staff shows a scooping motion with a vibrato bar symbol.
- Vibrato with Bar:** Staff shows vibrato with a vibrato bar symbol.

Examples of slide and pull-off techniques on a guitar staff and fretboard:

- Legato Slide:** Staff shows a slide between notes.
- Shift Slide:** Staff shows a shift slide between notes.
- Pull-Off:** Staff shows a pull-off from a higher fret to a lower one.
- Hammer-On:** Staff shows a hammer-on from a lower fret to a higher one.
- Ghost Note:** Staff shows a ghost note (fretted but not sounded).
- Articulated Bend and Release:** Staff shows an articulated bend and release.

Examples of artificial harmonics on a guitar staff and fretboard:

- Artificial Harmonic (with pick):** Staff shows an artificial harmonic with a pick symbol.
- Pure Artificial Harmonic:** Staff shows a pure artificial harmonic.
- Open Harmonic:** Staff shows an open harmonic.
- Tap Artificial Harmonic:** Staff shows a tap artificial harmonic.
- Tap-On Technique:** Staff shows a tap-on technique.
- Bend and Tap-On Technique:** Staff shows a bend and tap-on technique.

Examples of percussive and staccato techniques on a guitar staff and fretboard:

- Percussive Tone (Muted):** Staff shows a percussive tone with a muted symbol.
- Heavy Muting (P.M.):** Staff shows heavy muting with a P.M. symbol.
- Slight Bend (Microtone):** Staff shows a slight bend with a microtone symbol.
- Staccato (short notes):** Staff shows staccato notes.
- Choppy Phrasing (extreme staccato):** Staff shows choppy phrasing with extreme staccato.

Examples of pick scrapes and trills on a guitar staff and fretboard:

- Pick Scrapes:** Staff shows pick scrapes with a P.S. symbol.
- Tremolo Picking:** Staff shows tremolo picking with a Trem. symbol.
- Unison Bend:** Staff shows a unison bend.
- Muting (distinct pitches):** Staff shows muting with distinct pitches.
- Trill:** Staff shows a trill.

# **Odyssey**

Yngwie Malmsteen's Rising Force

- 45** Bite The Bullet
- 72** Crystal Ball
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- 36** Dreaming (Tell Me)
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# Rising Force

Words and Music by Yngwie J. Malmsteen and Joe Lynn Turner

## A Introduction

Guitar 2 and 3

## Figure 1

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The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line using a simplified notation system with numbers (5, 7, 0) and dots, likely representing fingerings or specific notes on a stringed instrument. The piece concludes with a double bar line.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with some slurs and ties. Below the staff, the corresponding guitar fretboard notation is provided, showing fingerings for the right hand (e.g., 5 7, 0 0 0, 5 7, 0 0 0 7 5, 5 7, 0 0 0 0 0 7, 5 7 0 5 0 3 0).

Guitar 2 plays top note, while Guitar 3 plays the bottom.

5 7 8 10 4 6 7 9

1. Out of the dark - ness the voice - es are call - ing -  
 2. Search - ing - my soul now I find some - thing else - ing -

P.M. on (6)



It feels like nev - er be - fore

Thun - der and spark In the Heart of the dark -

I hear feel a Ris - ing  
I hear feel a Ris - ing

1. Force.

2. Force. Oh



First system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including a grace note. The bass staff contains fret numbers: 5 7 0 0 0 5 7 0 0 5 7 5 5 7 0 0 0 0 0 7 5 7 6 5 0 4.

Second system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including a grace note. The bass staff contains fret numbers: 5 7 0 0 0 5 7 0 0 5 7 5 5 7 0 0 0 0 0 7 5 7 6 5 0 3 0.

Third system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and a grace note. The bass staff contains fret numbers: 5 7 9 10 4 4 4 5 0. A text annotation reads: "Guitar plays the top note while Guitar 3 plays bottom."

Fourth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and a grace note. The bass staff contains fret numbers: 2 4 5 7 0 4 4 4 7. Chord symbols C, D, and Em are written above the staff. A text annotation reads: "Guitar 2 harm."

Fifth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and a grace note. The bass staff contains fret numbers: 15 12 12 12 15 12 12 12 15 12 12 12 14 12 12 15 12 17 12 12 12 15 12 14 12 13 15 12 15 12 13 13 15 12 14 12 13. A text annotation reads: "picking simile".

Sixth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and a grace note. The bass staff contains fret numbers: 7 0 0 0 0 7 0 7 0 0 0 0 0 0 0 5 3 3 3 3 3 3 5. A text annotation reads: "P.M. on 6".

8va .....  
D

15 12 13 17 12 13 13 15 12 13 13 14 12 14 17 14 14 17 14 14 17 14 14 15 14 15 17 14 19 14 14 17 14 15

3 3 2 2 0 0 3 3 5 5 5 5 5 5 5 5 5 5 2 2 3 3 5 5

8va .....  
Em

19 15 17 15 19 6 3 5 7 19 19 17 15 19 7 3 5 7 15 12 12 12 15 12 12 12 15 12 12 12 14 12 12 12

2 2

8va .....  
C

15 12 12 12 17 12 12 12 15 12 12 12 14 12 13 15 12 13 13 15 12 12 15 12 12 14 12 12 15 12 17 12 15 12 14 12 12 13

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 2 2 0 0 3 3

8va D E.a.

17-14 14-17 14 14-17 14 14-15 14 14 17-14 15-17 15-15 15 19-15 15-19 7 3 3 7

2 5 5 5 5 5 5 5 5 2 2 3 3 5 5 2 2 2 2 2 2 2 2

8va 8va

19 15 17 19 0 7 3 3 7 20 17 17 20 8 5 5 8 20 17 17 20 8 5 5 8

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 2 2 0 0 3 3

8va D C

17-14 14-17 5 2 2 5 17 14 14 17 5 2 2 5 15 12 15 15 3 0 0 3

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

8va

B7(b9)

15 12 12 15 3 0 0 3 0 5 2 2 5 2 5 8 5 5 6 5 11 8 8 11 8 11 14 11 11 14 14 14

13 4 4 7 7 10 13

3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

[illegible][illegible]

First system of musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes and rests, including a triplet of eighth notes. The bottom staff is a bass line with fingerings indicated by numbers 1 through 7. The system is divided into two measures by a bar line.

Second system of musical notation. It consists of two staves. The top staff continues the melodic line from the first system, featuring more complex rhythms and a triplet. The bottom staff continues the bass line with fingerings. The system is divided into two measures by a bar line.

Third system of musical notation. It consists of two staves. The top staff begins with a wavy line and the text "8va C#9" above it, indicating an octave shift and a specific chord. It then continues with a melodic line. The bottom staff continues the bass line. The system is divided into three measures by two bar lines. A bracket labeled "B.7" spans the second and third measures of the top staff.



[illegible][illegible]

8 va

guitar

Burned by the glory of a sacred fire

M. 11 (5)

The Rising Force starts to shine

burning in - fer - no - it soars ev - er high - er

leaving the demons behind

The lightning strikes crackling the night

It feels like never before

Thunder and spark — In the heart of the dark

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system continues the melody, with a treble clef and a key signature of one sharp. The third system shows the melody continuing, with a treble clef and a key signature of one sharp. The lyrics 'The Rose Tree' are written below the melody. The score is in common time (C) and is for a single voice.

Force

9 10 12 14 10 12 14 11 13 14 12 13 11 12

The light - ning strikes crack - ing the night

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "The light - ning strikes crack - ing the night". The guitar line is in treble clef and features a 5-fret barre across the first five frets, with notes indicated by numbers 5, 5, 5, 5, 5, 5.

I'm not the same an - y more no

The second system of music continues the vocal line and guitar line. The vocal line contains the lyrics "I'm not the same an - y more no". The guitar line continues with the 5-fret barre, with notes indicated by numbers 5, 5, 5, 5, 5, 6.

Thun - der and spark In the Heart of the dark

The third system of music continues the vocal line and guitar line. The vocal line contains the lyrics "Thun - der and spark In the Heart of the dark". The guitar line continues with the 5-fret barre, with notes indicated by numbers 5, 5, 5, 5, 5, 6.

I feel a Ris - ing

The fourth system of music continues the vocal line and guitar line. The vocal line contains the lyrics "I feel a Ris - ing". The guitar line continues with the 5-fret barre, with notes indicated by numbers 5, 5, 5, 5, 5, 6.

Force.

The fifth system of music continues the vocal line and guitar line. The vocal line contains the lyrics "Force.". The guitar line continues with the 5-fret barre, with notes indicated by numbers 5, 5, 5, 5, 5, 6.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, including fingerings 5, 7, and 0.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, including fingerings 7, 9, 5, and 7.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including vibrato marks. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, including fingerings 9, 10, 12, 11, 12, 10, 12, 13, 10, 12, 14, 12, 10, 13, 12, 10, 8, 10, 12, 8, 10, 12, 8, 12, 10, 8.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including vibrato marks. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, including fingerings 7, 8, 10, 7, 8, 10, 8, 7, 5, 7, 8, 5, 7, 5, 8, 7, 5, 5, 7, 5, 4, 7, 5, 4, 7, 5, 4, 7, 6, 7.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including vibrato marks. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, including fingerings 7, 8, 10, 7, 8, 10, 8, 7, 5, 7, 8, 5, 7, 5, 8, 7, 5, 5, 7, 5, 4, 7, 5, 4, 7, 6, 7.

Sixth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including vibrato marks. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, including fingerings 9, 9, 9.



# Hold On

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

## Intro

Am E

## Figure 1

Am E

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girl \_\_\_\_\_ my heart cries \_\_\_\_\_ for you \_\_\_\_\_

8 va 1 loco

5 5 17 (17)

B 8

1 2 0 4

Guitar Plays Fig.2

Lone - ly days \_\_\_\_\_ fill my nights \_\_\_\_\_ with such sor - row

Guitar cont. Fig.2

shades of grey \_\_\_\_\_ turn in to blue to - mor - rows

Guitar Plays Fig.3

some - times I won - der where you are \_\_\_\_\_ where you are

5 (5) 7 5 7 5 7 7 5 4 7 5 4 5 7 (7)

Guitar cont. Fig.3

so \_\_\_\_\_ close but your eyes are so far \_\_\_\_\_

3

Guitar Plays Fig.1

How long \_\_\_\_\_ can I hold on \_\_\_\_\_ till you say \_\_\_\_\_ good bye ba by

Guitar cont. Fig.1

You're gone I can't go on and my heart now cries for you

Half Time Feel

Guitar: my heart cries for you wo

F E/G# Am G/B C (Guitar 2 doubles)

1 2 4 0 0 0 0 2 2 0 9 3 3 2 0 3

wo yeah yeah yeah

Guitar: Solo

E7/G#

5 6 7 4 0 9 4 9 4 5 5 7 7 9 9 10 12 10 12 13 10 12

Guitar: 1/2

12 13 13 12 12 10 13 12 10 12 12 13 15 12 15 13 12 15 13 12 14 12

of yeah wo

Guitar: 3 3 3

14 15 14 12 14 12 15 14 15 12 14 12 15 14 15 14 12 11 14 13 14



12 13 14 12

13 15 12

### Double Time Feel

Guitar Plays Fig 2

13 12 14 14

0 12 8 10 9

12 8 10 9 12

8 12 8 10 13 8 8 12 8 10

12 13 12 10 12 10

13 12 13 12 10

12 14 (14)

12 15 12 13 15

12 13 12 13 15 17 13

15 17 19 15

17 19 (19) 17 19

17 17 17 19 20 20

(20) 19 19 12 12

(19) 17 16

19 12 (19) 17

12 17 15 17 13 17

17 17 15 17

12 13 12 14

10 12 13 12 10

12 10 13 12 10

13 12 10 13 12 10

13 12 10 13 10

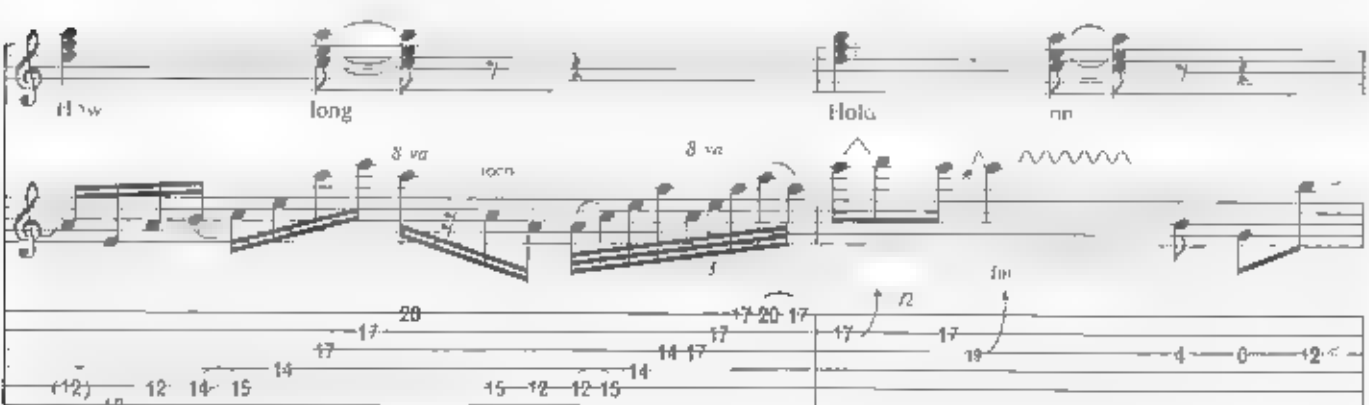
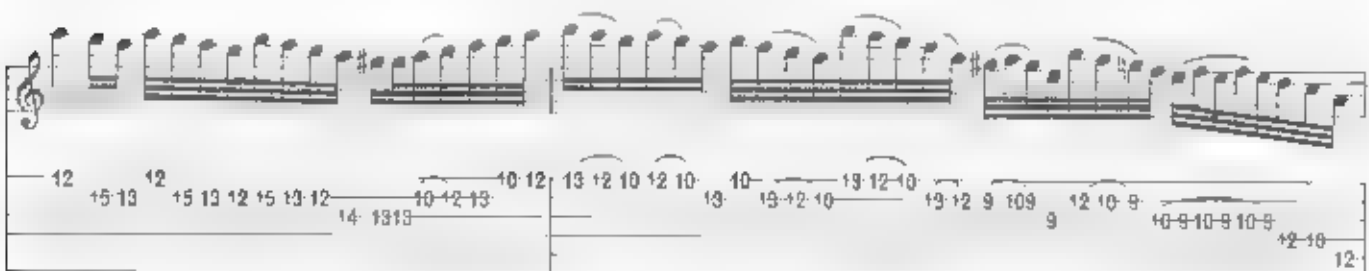
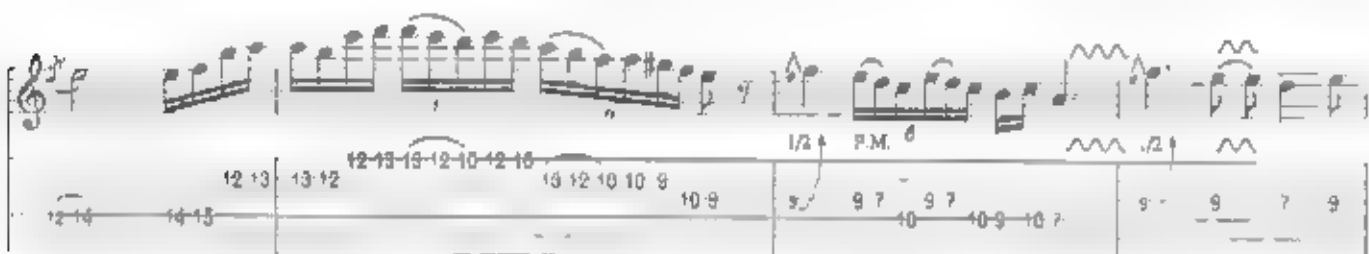
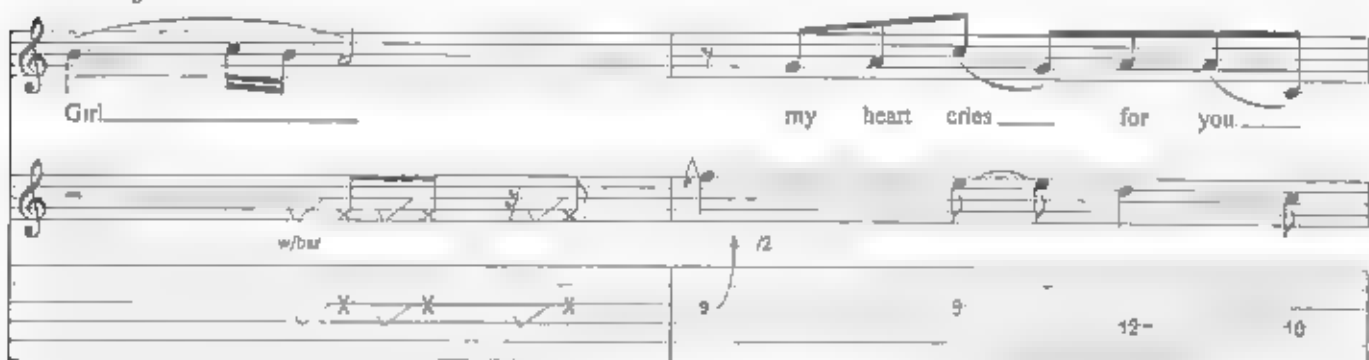
12 13 10 12



Guitar cont Fig 1



Guitar cont Fig 1



The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, there are wavy lines indicating a waltz rhythm, labeled "w/bar". The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There is a measure rest for one measure, then a quarter note B4, a quarter note A4, and a quarter note G4. The second system has a bass clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, there are wavy lines indicating a waltz rhythm, labeled "w/bar". The melody starts with a quarter note F#3, followed by a quarter note E3, a quarter note D3, and a quarter note C3. There is a measure rest for one measure, then a quarter note B2, a quarter note A2, and a quarter note G2. The score is for a single melodic line, likely for a voice or a simple instrument.

Violin I

Allegro

My heart dies

Figured Bass:

13 12 13 12 10 12 13 13 12 10 13 9 13 15 17 18 16 19 20

8 vo. How Long Hold on

fall

20 20 17 19 20 17 19 20 19 20 19 17 20 19 20 18 17 20 19 17 19

gou - na hold on ba - by ah.

3 va.

How long Hold on you're go - na

3 va.

know I'm gone ba - by.

3 va.

# Heaven Tonight

Words and Music by Yngwie Malmsteen and Joe Lynn Turner



Fig. 1

E E5sus4 E5 Dsus4 D/E Dsus4 D C C5sus4 C D Dsus4 D Dsus2 Dsus4 D Dsus2 D

P.M. on ④

E E5sus4 E5 Dsus4 D/E Dsus4 D C C5sus4 C D Dsus4 D Dsus2 Dsus4 D Dsus2 D

M. on ④

Lost in a dream in the arms of the night Two lonely prisoners of our own device

Figure 2

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F#m E A Bm A/C# E B C#/#  
 Don't let me go. Hold on to- geth - er.

Fig. 2 continued

(guitar 1)  
 (guitar 2 dbis. kybl)

F#m D/C F#m D/C  
 You wan-na know if love can be real I wan-na take ev'-ry thing I can steal.

F#m E A Bm A/C# E E C#/#  
 Love on the line It's now or nev-er

Why can't the night last for -- ev -- er?

Fig. 3

Guitar plays Fig.

This could be pa -- ra-dise. Hold -- ing -- you here -- by my side

Guitar continues Fig. 1

If we just close our eyes we'll be in heav -- en to night



Guitar plays Fig.2

Run through the night down streets of de-sire — burn-ing my soul. My heart's on fire

Guitar continue Fig.2

Give up the fight. — It's sweet sur-ren-der. —

Guitar plays Fig.2

With trem-bling hands we reach — for it all. Two des-p'rate hearts wait-ing to fall —

I — need you now, — now more than ev — er

Guitar plays Fig.3

Why can't the night last for — ev — er —

This could be pa-ra-dise, hold-ing you here by my side

If we just close our eyes we'll be in heav-en to-night

**E**

**C#m** **B/C#**

3 va

(21)

x 17 19 17 17 16 18 16 17 19 17 16 16 19 17 16 18 17 16

**A/C#** **B/C#**

2 2 4

18 16 17 18 x 18 14 16 11 14 13 14 13 16 12 17 14 13

3 va  
(continue previous voicings)

**C#m** **B/C#**

16 14 18 17 18 21 0 14 16 16 1/2 16 (16) 14 16 14 17 17

8 va

1000

A/C# T T T T T T T T B/C#

16 17 14 17 12 17 11 17 9 17 17 16 5 14 4 5 4 7 4 5 7 9 8 7

C#m B/C#

10 8 9 11 9 7 10 9 7 11 9 11 12 14 12 11 16 12 14 12 11 14 12 11 9 11 11 9 11 12 9

9 8 (8) 11 13 9 11 9 11 9 13 11 9 11 13 13 11 9 11

C#m B/C# 8 va

13 13 11 9 11 13 11 9 11 13 12 14 14 15 16 14 16 17

8 va A/C# B/C# 1

14 16 14 21 21 19 19 17 17 16 14 16

Guitar plays Fig.3

The guitar part (top staff) features a melodic line with slurs and a 'loop' annotation. The bass part (bottom staff) shows a rhythmic accompaniment with fingerings (1-12) and slurs.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in G major (one sharp) and 2/4 time. The melody is written on a single staff with a treble clef. The second system shows the guitar accompaniment, consisting of a bass line and a treble line. The bass line is written on a single staff with a bass clef, and the treble line is written on a single staff with a treble clef. The guitar part includes a key signature change to D major (two sharps) and a time signature change to 3/4. The melody is written on a single staff with a treble clef. The guitar part includes a key signature change to D major (two sharps) and a time signature change to 3/4.

(2nd time vocal enter)  
 We'll be heav-en to -

night Oh yeah yeah.

# Dreaming (Tell Me)

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Freely

Dm

Bb (b 5, D)

Guitar cont. fig. 1

Guitar cont. fig. 2

Figure 1

Dm

Bb 6

Csus2

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Guitar cont. fig. 1



nylon string enters and doubles lybd.

Guitar cont. fig. 1



Guitar cont. fig. 1



nylon string only

A A/C# Dm

In my dreams your face is all I see

Figure 2



Gm Gm/F Em7b5 Asus4 A

Dream - In' visions of you

Figure 2

A A/C# Dm Dm

Chorus

Feel in' all the love I nev - er knew

Chorus

Here w are on a cr ss roads of for ev er

Fig. 1

shin - ing star lights the way

Fig. 2

walk with me on the winds of time

love's mys - ter - y is for us to find.

Guitar 2 (overlaid)

Guitar 1

Fig. 3

Fig. 4

Fig. 5

Fig. 6

Fig. 7

Fig. 8

Fig. 9

Fig. 10

Fig. 11

Fig. 12

Fig. 13

Fig. 14

Fig. 15

Fig. 16

Fig. 17

Fig. 18

Fig. 19

Fig. 20

Fig. 21

Fig. 22

Fig. 23

Fig. 24

Fig. 25

Fig. 26

Fig. 27

Fig. 28

Fig. 29

Fig. 30

Fig. 31

Fig. 32

Fig. 33

Fig. 34

Fig. 35

Fig. 36

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 43

Fig. 44

Fig. 45

Fig. 46

Fig. 47

Fig. 48

Fig. 49

Fig. 50

Fig. 51

Fig. 52

Fig. 53

Fig. 54

Fig. 55

Fig. 56

Fig. 57

Fig. 58

Fig. 59

Fig. 60

Fig. 61

Fig. 62

Fig. 63

Fig. 64

Fig. 65

Fig. 66

Fig. 67

Fig. 68

Fig. 69

Fig. 70

Fig. 71

Fig. 72

Fig. 73

Fig. 74

Fig. 75

Fig. 76

Fig. 77

Fig. 78

Fig. 79

Fig. 80

Fig. 81

Fig. 82

Fig. 83

Fig. 84

Fig. 85

Fig. 86

Fig. 87

Fig. 88

Fig. 89

Fig. 90

Fig. 91

Fig. 92

Fig. 93

Fig. 94

Fig. 95

Fig. 96

Fig. 97

Fig. 98

Fig. 99

Fig. 100

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

Fig. 6

Fig. 7

Fig. 8

Fig. 9

Fig. 10

Fig. 11

Fig. 12

Fig. 13

Fig. 14

Fig. 15

Fig. 16

Fig. 17

Fig. 18

Fig. 19

Fig. 20

Fig. 21

Fig. 22

Fig. 23

Fig. 24

Fig. 25

Fig. 26

Fig. 27

Fig. 28

Fig. 29

Fig. 30

Fig. 31

Fig. 32

Fig. 33

Fig. 34

Fig. 35

Fig. 36

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

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Fig. 44

Fig. 45

Fig. 46

Fig. 47

Fig. 48

Fig. 49

Fig. 50

Fig. 51

Fig. 52

Fig. 53

Fig. 54

Fig. 55

Fig. 56

Fig. 57

Fig. 58

Fig. 59

Fig. 60

Fig. 61

Fig. 62

Fig. 63

Fig. 64

Fig. 65

Fig. 66

Fig. 67

Fig. 68

Fig. 69

Fig. 70

Fig. 71

Fig. 72

Fig. 73

Fig. 74

Fig. 75

Fig. 76

Fig. 77

Fig. 78

Fig. 79

Fig. 80

Fig. 81

Fig. 82

Fig. 83

Fig. 84

Fig. 85

Fig. 86

Fig. 87

Fig. 88

Fig. 89

Fig. 90

Fig. 91

Fig. 92

Fig. 93

Fig. 94

Fig. 95

Fig. 96

Fig. 97

Fig. 98

Fig. 99

Fig. 100

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

Fig. 6

Fig. 7

Fig. 8

Fig. 9

Fig. 10

Fig. 11

Fig. 12

Fig. 13

Fig. 14

Fig. 15

Fig. 16

Fig. 17

Fig. 18

Fig. 19

Fig. 20

Fig. 21

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Fig. 24

Fig. 25

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Fig. 27

Fig. 28

Fig. 29

Fig. 30

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Fig. 33

Fig. 34

Fig. 35

Fig. 36

Fig. 37

Fig. 38

Fig. 39

Fig. 40

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Fig. 45

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Fig. 48

Fig. 49

Fig. 50

Fig. 51

Fig. 52

Fig. 53

Fig. 54

Fig. 55

Fig. 56

Fig. 57

Fig. 58

Fig. 59

Fig. 60

Fig. 61

Fig. 62

Fig. 63

Fig. 64

Fig. 65

Fig. 66

Fig. 67

Fig. 68

Fig. 69

Fig. 70

Fig. 71

Fig. 72

Fig. 73

Fig. 74

Fig. 75

Fig. 76

Fig. 77

Fig. 78

Fig. 79

Fig. 80

Fig. 81

Fig. 82

Fig. 83

Fig. 84

Fig. 85

Fig. 86

Fig. 87

Fig. 88

Fig. 89

Fig. 90

Fig. 91

Fig. 92

Fig. 93

Fig. 94

Fig. 95

Fig. 96

Fig. 97

Fig. 98

Fig. 99

Fig. 100



Oh \_\_\_\_\_ go on dream-in

5 5 6 8 6 5 7 0 0 10 6 8 10 8 8 10 8 6 5 8 6 8 5 6 8 10 10 12 13 12 10 12 13 12 15

9 10 6 5 8 6 5 7 6 0 7 0 7 5 7 8 5 7 8 5 7 6 8 9 6 7 7 7 7 12 15 15 16 13 15 11 16 10 16 8 16 7 16 8 10

Distorted Guitar F D/F#

Kybd Guitar\*

\*Dist. Guitar plays riffs only

110 10 8 10 13 12 13 15 16 13 16 15 13 16 13 15 16 115

Gm G#o7

8 va

17 17 15 17 18 17 15 17 15 19 15 19 12 13 12 15 16 12 15 14 15 12

String noise

14 15 14 12 15 14 12 15 14 12 15 14 12 14 15 14 12 11 12 14 15 14 12 16 14 0 9 7 7 8 10

Vocal # va

Un - til that day un - til that day I find you

Bm/A Bm/G# (G#m7b5)

Bm Bm/A#

Bm/G (Gma7) Bm/F# E#dim7 F#sus4 F#  
 I won't rest I won't let go.

[illegible][illegible]

Musical score for "S.O.G." by The Dillards. The score is written for guitar and includes a vocal line. The guitar part features a "S.O.G." section with a wavy line indicating a vibrato or sustain effect. The vocal line includes the lyrics "S.O.G." and "S.O.G."

Guitar plays fig.3

Guitar cont. fig. 3

Guitar cont. fig.3

Guitar cont. fig.3

Figure 3

Guitar cont. Fig.3

12 14 (14) 12 15 12 14 14 12 14 16 17 19 17 19 20 17 19 20

Guitar cont. Fig.3

14 15 14 17 15 14 12 15 13 12 15 13 12 14 14 (14) 11 11 9 11 14 10 7 7

Guitar cont. Fig.3

4 5 4 3 4 2 4 2 4 2 4 2 4 2 0 4 2 0 3 2 0 3 2 0

Guitar cont. Fig.3

10 15 13 12 (12) 14 12 16 16 16 14 12

Guitar cont. Fig.3

14 12 10 14 12 16 14 12 14 12 12 14 14 19 21 22 19 21 19 20 22 19 20

Guitar cont. Fig.3

22 (22) 19 19 17 19 17 20 19

Cadenza  
freely

Freely

nylon strings

1 m

Ctp 5, 1/1

1 m

1st vs 2nd

Cluster com. previous 4 bars only, fade

Dream - in'

on

ly

Dream - in'

Repeat and Fade

# Bite The Bullet



Words and Music by Yngwie Malmsteen

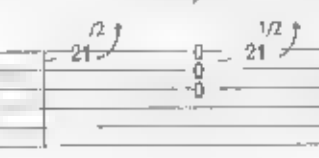
Moderately Fast

drums

P.M. throughout


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W/bar  **Cadenza** 

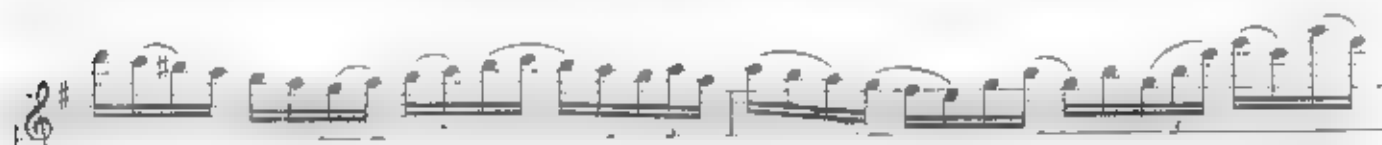
freely 

guitar and synth  
(synth, sustains chord while guitar fades out)

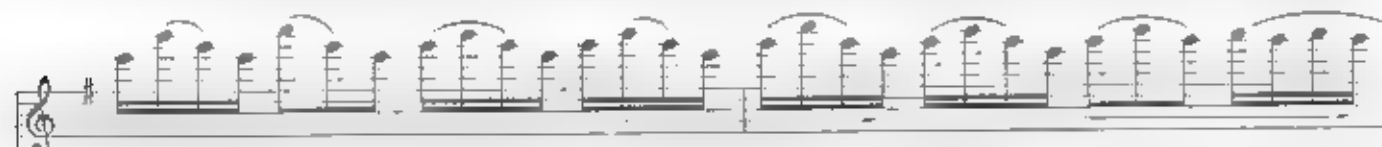
**Em**




17 20 20 19 20 19 20 19 17 19 17 20 19 17 20 19 17 16 17 16 17 16 17 16 19



19 17 16 17 16 19 17 19 15 17 15 17 16 17 14 17 16 14 12 15 12 12 12 12 15 12 19 15



17 19 15 17 20 15 17 15 19 15 17 15 19 15 17 15 19 15 17 15 17 15 17 15



19 15 17 15 17 15 19 15 17 15 19 15 19 17 15 17 15 19 15 17 15 19 15 17 15

full

rake

\*unintended



The first system of musical notation for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Below the staff, the corresponding fret numbers for the guitar are indicated: 20, 19, 17, 19, 17, 19, 17, 20, 19, 17, 20, 19, 17. The notation includes various musical symbols such as notes, rests, and a double bar line.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments (accents, mordents, and grace notes) and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments and slurs. The score is divided into two systems by a double bar line. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The melody in the top staff is a simple, folk-like tune, and the bass line in the bottom staff provides a harmonic accompaniment. The ornaments are placed above the notes, and the slurs indicate phrasing. The key signature of one sharp (F#) is indicated by a sharp sign on the F line of the treble clef and a sharp sign on the C line of the bass clef.

[illegible][illegible]

tr w/bb 1/2 echo off

tr 0-3-0 0-3-0 0-1/2 9 12 12 12 12 (12) 12 (12) 12 (12) 14 11 12 14 14 12 13 15

P.M.

17 14 15 17 19 17 15 19 17 15 19 17 16 19 17 16 17 16 14 17 16 14 13 15 14 12 15 14 12

w/line B7

P.M.

w/bar 1/2 20 19 17 19 20 19 20 19 17 19 17 20 19 17 20 19 17 20 19 17 20 19 17 19

14 17 14 16 17 14 13 11 14 14 14 12 14 15 14 15 17 16 15 16

20 17 16 17 14 16 17 14 13 11 14 14 14 12 14 15 14 15 17 16 15 16

17 15 14 17 16 14 17 20 19 17 20 19 17 16 19 17 16 19 18

C#o7

*8 va*  
*wiecho*

17 15 14 17 16 14 17 20 19 17 20 19 17 16 19 17 16 19 18

*Am*  
*echo off*

17 15 14 17 16 14 17 20 19 17 20 19 17 16 19 17 16 19 18

*8 va* 1 *loco*

17 15 14 17 16 14 17 20 19 17 20 19 17 16 19 17 16 19 18

# Riot In The Dungeons

Words and Music by Yngwie Malmsteen and Joe Lynn Turner

Keyboard transcribed for guitar

A7

The first system of guitar notation features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The bass staff contains a series of fret numbers: 5, 5, 5, 5, 5, 5, 3, 5, 6, 4, 5, 7, 5, 2, 3, 2, 5, 4, 5, 2, 3, 2, 5, 4.

A7

The second system of guitar notation continues the melody on a single staff. The bass staff contains a series of fret numbers: 5, 5, 5, 5, 5, 5, 3, 5, 6, 4, 5, 7, 5, 2, 3, 2, 5, 4, 5, 2, 3, 2, 5, 4.

A7

The third system of guitar notation continues the melody on a single staff. The bass staff contains a series of fret numbers: 5, 5, 5, 5, 5, 5, 3, 5, 6, 4, 5, 7, 5, 2, 3, 2, 5, 4, 5, 2, 3, 2, 5, 4.

The fourth system of guitar notation continues the melody on a single staff. The bass staff contains a series of fret numbers: 5, 5, 5, 5, 3, 5, 6, 4, 5, 7, 5, 2, 3, 2, 5, 4, 5, 7, 5, 5, 7, 5, 5, 7.

B7

The fifth system of guitar notation continues the melody on a single staff. The bass staff contains a series of fret numbers: 7, 7, 7, 7, 7, 7, 5, 7, 6, 6, 7, 9, 7, 4, 5, 4, 7, 6, 7, 4, 5, 4, 7, 5.

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B7

B7

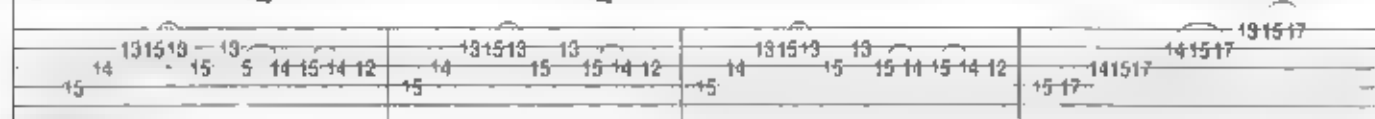
B

\*upstems are picked while trilling. Attack 4th string as often as necessary during trills (on each beat, if possible)

Figure 1  
8va



8va



Locked up in chains, backs to the wall

Figure 2



Pick like a time bomb as we hear the call

Fig. 2 cont.



P.M. throughout



Pushed from outside, thrown underground.

Fig. 2 cont.







Read-y to fight to get what we need. Die on your feet or live on your knees.

The first system contains a vocal melody and a guitar accompaniment. The guitar line includes fret numbers: 0 0 0 8, 5 7 0 0 0 5 7, 0 0 0 3 2 0 0 0 5 0, 0 0 0 6 0 7 0 0 0 5 0 3, and 2 2 2 0 3 3 3 2 0 0.

Oh I feel some-thing com-ing

The second system continues the vocal melody and guitar accompaniment. The guitar line includes fret numbers: 0.

Feels like a Ri-ot in The Dung-con

The third system continues the vocal melody and guitar accompaniment. The guitar line includes fret numbers: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 2 0 3 2 0.

You stand and die or start to run-nig. 'Cause there's a Ri-ot in The

The fourth system continues the vocal melody and guitar accompaniment. The guitar line includes fret numbers: 0 0 0 0 0 0 0 0 0 0 2 3 3 3 3 5 7 7 7 8, and 12 (12).



9 8

16-17 14-16-17 15-17 14-15-19 15 15-18-15-14 17-16 14-17-14-17-20 17-14-17-14 14-15-17-15-14 16

Fig. 3 cont.

5 5 5 3 4 4 4 2 7 4 6

Guitar plays Fig. 3

15-14-15-14 15-17 17-15-13 17-15-10 12-15-19-12 10-13 12-10-8 12-10-8 7-10-8 7-8 7-8 7

Guitar continues Fig. 3

9 7 10 8 7 10 8 10 7 10 7 10 7 11 12 14 14 14

Guitar cont. Fig. 3

14 12 12 11 14 15 15 15 14 14 12 14 14

Guitar plays Fig. 3

Measures 1-4 of Guitar Fig. 3. The notation shows a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with slurs indicating phrasing. The bass line is shown on a five-line staff with fret numbers 15, 14, 17, 16, 17, 17, 14, 15, 14, 14, 12, 19. There are annotations 'full' and '1/2' above the bass line.

Guitar plays Fig. 3

Measures 5-8 of Guitar Fig. 3. The notation continues the melody and bass line. The bass line includes fret numbers 18, 17, 18, (15), 19, 12, 12, 12, 13, 15, 12, 14, 15, 17, 15, 14, 17, 16, 17, 19, 16, 14, 16, 17, 14, 13, 14, 16, 13, 12, 14, 15, 12. There is an annotation 'ull' above the first measure.

Measures 9-12 of Guitar Fig. 3. The notation continues the melody and bass line. The bass line includes fret numbers 14, 14, 12, 12, 14, 12, 11, 14, 11, 12, 14, 12, 13, 15, 13, 12, 13. There is an annotation 'ull' above the first measure.

Measures 13-16 of Guitar Fig. 3. The notation continues the melody and bass line. The bass line includes fret numbers 19, 15, 17, 16, 17, 18, 17, 16, 19, 18, 19, 16, 14, 16, 17, 16, 14, 17, 16, 17, 16, 14, 15, 17, 15, 14, 17, 16, 17, 14, 17, 19, 20, 19, 17, 20, 19, 20, 19, 24. There is an annotation 'ova' above the first measure.

8va  
Guitar plays Fig. 3

Guitar continues Fig. 3

\*upstems are picked while writing. Attack 4th string as often as necessary during trills (on each beat, if possible)

It's got to give, it's gon-na break, dy-ing to live, our free-dom's at stake

beat-ing the odds with our hearts and blood. We won't give in 'till they've had e-nough.

Oh I feel some - hing com - ing

Feels like a Riot In The Dun - geon.

You stand and die or start to run - ning

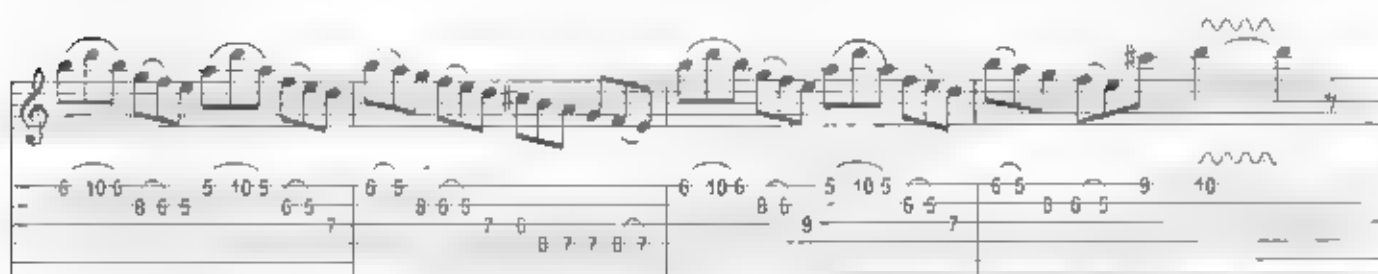
Cause there's a Ri - ot In The

Genters play Fig. 1

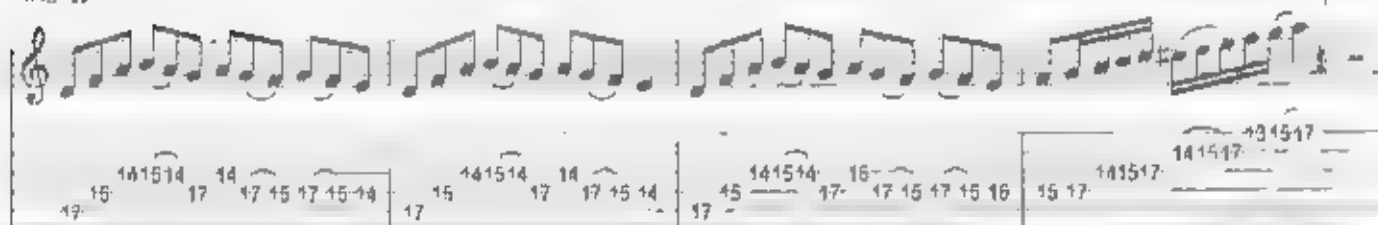


Dun - geon.

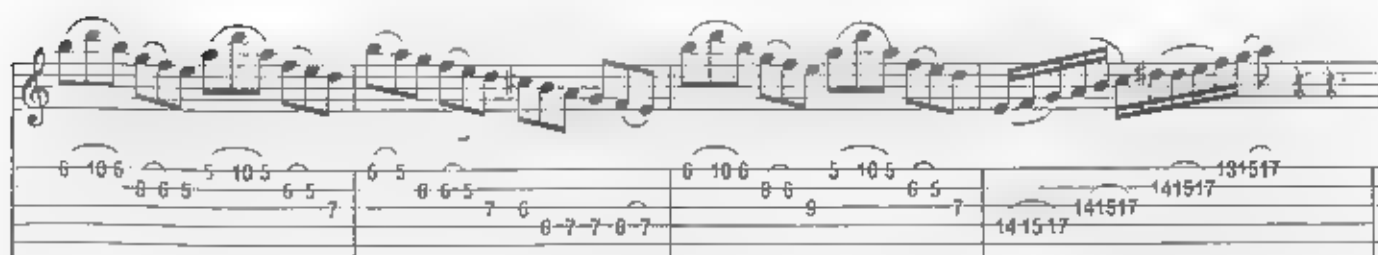
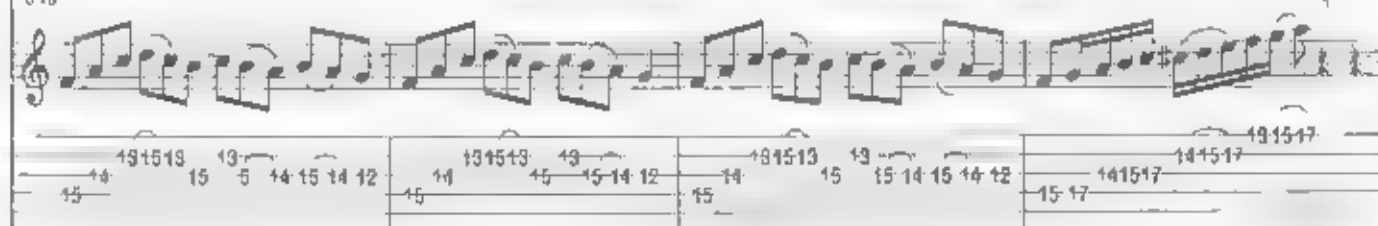
(Yeah!)



8 va ..



8 va





**Words and Music by Yngwie Malmsteen and Joe Lynn Turner**

Figure 1  
Repeat 4x

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second system contains the second line of the melody, starting with a half note D5, followed by a quarter note E5, a quarter note F#5, and a half note G5. The melody then descends: a half note F#5, a quarter note E5, a quarter note D5, and a half note C5. The score is marked with 'P.M.' at the beginning and end of the first line, and 'P.M.' at the end of the second line. The melody is written on a single staff with a treble clef.

Figure 2 F#m ES/F# B/F# D

I al - ways knew some where n time we'd meet a - ga n, we'u cross that line.

(discontinue P.M.)

9 9 4 4 4 4 2 3 2 1 1

F#m                      E5/F#                      B/F#                      D  
 Don't need to ques-tion, there's no rea-son why      The ans-wer lies be-fore your eyes.

(9)      4      7  
 4      4      7  
 4      4      7  
 2      4      5

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Guitar plays Fig. 1

Guitar plays Fig. 2

Cross be-tween worlds through win-dows of light with o - pen arms we hold back the night. The

Guitar continues Fig. 2

crys-tal of pow-er we hold in our hands, so on for-ev-er and love is the plan.

Guitar continues Fig. 2

Do you know who I am? Do you un-der-stand?

Guitar continues Fig. 2  
Chorus

Do you dreams come true. I see my soul in-side of you.

Guitar cont Fig. 2

De - ja vu so man-y lives, fa mil - iar spir - its be hind your eyes.

Guitar plays Fig. 1

Sva











De - ja vu. Dreams - come true. I see my soul in - side of you.

Chords: F#m, D, B/D#

Guitar: 0 4 2 5 7 5 4 7 5 4

De - ja vu. So man - y lives, we'd meet a - gain. We'd cross that line.

Guitar plays Fig. 1

De - ja vu So man - y lives, fa - mi - lar spir - its be - hind your eyes.

Chords: F#m, D, B/D#, E, C#13#

Guitar: 0 4 7 7 7 5 7 7 5 8

Guitar plays Fig. 1

De - ja vu.

Guitar: 5

PM. PM. PM.

Chords: C5, F#5

Guitar: 2 4 5 4 4 6 7 6 7 6 8 4 4 4 2 2

**Words and Music by Yngwie Malmsteen and Joe Lynn Turner**

9

9

1/2 7

Guitar 1 P.M.

9 7 7 9

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes beamed together in groups of four and five. The second system continues the melody, also on a five-line staff, with notes beamed together in groups of four and five. The score is written in a simple, clear style, suitable for a children's songbook.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The second system continues the melody, with a treble clef and a key signature of one sharp. The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the melody in the first system, and 'The Rose Tree' is written below the melody in the second system. The score is a single system, with a treble clef and a key signature of one sharp. The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the melody in the first system, and 'The Rose Tree' is written below the melody in the second system.

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The first measure is a whole note chord labeled 'Bm' (B minor), consisting of the notes B2, D3, and F#3. The second measure is a whole note chord labeled 'A sus2' (A suspended second), consisting of the notes A2, C3, and E3. The third measure is a whole note chord labeled 'Bm' (B minor), consisting of the notes B2, D3, and F#3. The fourth measure is a whole note chord labeled 'A sus2' (A suspended second), consisting of the notes A2, C3, and E3. Below the staff, there are four lines of tablature corresponding to the four strings of a guitar. The first line (high E) has fret numbers 0, 0, 0, 0. The second line (D) has fret numbers 3, 0, 0, 0. The third line (G) has fret numbers 4, 2, 2, 2. The fourth line (B) has fret numbers 2, 0, 0, 0.

72

Guitar cont. Fig.

Guitar cont. Fig.

Guitar cont. Fig.

Guitar cont. Fig.

14 16 14 16 9 7 6 7 7 6 9 9 9 9 7

P.M.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains measures three through six. The third system contains measures seven through ten. The melody is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in bass clef. The lyrics 'The Rose Tree' are written below the melody. The score is arranged for a single melodic line and a single bass line.

musical score for guitar, featuring a melody line and a bass line with fret numbers. The score is divided into two systems, each with a repeat sign at the end.

**System 1:**

- Melody:** Starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together.
- Bass:** Shows fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and a "full" instruction with an upward arrow.
- Chords:** D/F#, G, E/G#, A, Bm.

**System 2:**

- Melody:** Continues the melody from the first system.
- Bass:** Shows fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and a "full" instruction with an upward arrow.
- Chords:** D/F#, G, E/G#, A, Bm.

First system of musical notation. Treble clef staff with a melodic line. Bass staff with a fretboard diagram. Chord diagram section below showing chords: Bm, Asus2, Bm, A, Bm, A, and Bm(add9).

Second system of musical notation. Treble clef staff with a melodic line. Bass staff with a fretboard diagram. Chord diagram section below showing chords: Bm, Asus2, Bm, A, Bm, A, and Bm(add9).

Third system of musical notation. Treble clef staff with a melodic line. Bass staff with a fretboard diagram. Chord diagram section below showing chords: Bm, Asus2, Bm, A, Bm, A, and Bm(add9).

Fourth system of musical notation. Treble clef staff with a melodic line. Bass staff with a fretboard diagram. Chord diagram section below showing chords: Bm, Asus2, Bm, A, Bm, A, and Bm(add9).

We keep it wrapped in chains

PM x 10 10

locked in-side a mys-ter-y we climb a stair-way to the stars.

Through door-ways of the heart.

# Chorus

step in - side the mag - ic starts. Gaze in to my crys - tal ball.

whisk

P.M.

see what lies be - hind the wall. Can't you feel the won - der of it all

P.M.

with my crys-tal ball.

(P.M. Smile)

You veil your eyes in fan ta sy.

Let's pull the cur - tain back — dis tant worlds so much to see —

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "Let's pull the cur - tain back — dis tant worlds so much to see —" are written below the notes. The middle staff is a piano accompaniment line in treble clef, featuring a melody of eighth and sixteenth notes. The bottom staff is a bass line with fret numbers: 0 0 0 5 0 0 4 | 7 5 4 3 0 4 7 6 | 0 0 0 5 0 0 4 | 5 4 3 4 7 5.

Gaze in - to my crys - tal, see what lies be - hind the wa l -

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "Gaze in - to my crys - tal, see what lies be - hind the wa l -" are written below the notes. The middle staff is a piano accompaniment line in treble clef, featuring a melody of eighth and sixteenth notes. The bottom staff is a bass line with fret numbers: 5 2 4 3 | 0 0 0 0 0 0 0 0 | 5 3 2 0 3.

Can't you feel the won - der of it all in my crys - tal

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "Can't you feel the won - der of it all in my crys - tal" are written below the notes. The middle staff is a piano accompaniment line in treble clef, featuring a melody of eighth and sixteenth notes. The bottom staff is a bass line with fret numbers: 5 2 4 3 | 4 | 7 6 | 0 0 0 9 0 0 0 4 | 0 4 4 5 4 2 0.

hal.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "hal." are written below the notes. The middle staff is a piano accompaniment line in treble clef, featuring a melody of eighth and sixteenth notes. The bottom staff is a bass line with fret numbers: 0 0 7 0 0 0 0 4 | (7 4) 5 4 4 5 5 5 | 5 3 2 2.

Come on let me show you the way I real-ly wan-na hold\_ you reach out to these hands of fate...

Solo

17 21 18 20 17 20 17 18 15 12 15 14 17 19 17 16 14 16 17

A#o7 Bsus4 B C#sus4 C#

Guitar plays Fig 2

17 17 16 14 16 14 14 17 14 14 19 14 21 21 21 14 13 16 17 14 14 14 19 16 14 14

F#m L/F# F#m L/F#

Figure 2

F#m E/F#



Guitar cont. Fig.2

Guitar cont. Fig.2

Guitar cont. Fig.2

Guitar cont. Fig.2

Guitar cont. Fig.2

Guitar cont. Fig.2

Guitar cont. Fig. 2

Guitar cont. Fig. 2

# Bridge Guitar Plays Figure 2

8

Guitar cont. Fig 2



Chorus

Gaze in to my crys - ta, bal see what lies be hind the wal.

P.M. P.M.

Can't you feel the won - der of it all

(P.M. Single)

with my crys - ta, bal.

## Now Is The Time

Moderately Fast

[illegible]

Repeat 4 Times  
(Guitar enters 2nd time)

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Below the staff, there are two lines of numbers representing the fret positions for the guitar. The first line contains the numbers 6, 6, 6, 6, 8, 8, 9, 9, 11, 11, 9, 6, 6, 9, 8, 6, 6, 6, 8, 6, 6, 8. The second line contains the numbers 6, 6.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures, divided into four groups of four measures each. The first group is marked "C#5", the second "B", the third "A5", and the fourth "A5". The melody is a simple, folk-like tune. The first four measures are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). The next four measures are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The third group of four measures is: C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The final four measures are: F#4 (quarter), E4 (quarter), D4 (quarter), C#5 (quarter). The score ends with a double bar line.

The image shows a musical score for the song "The Rose Tree". It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics "The Rose Tree" are written below the notes. The score is presented in a clear, legible format with a white background and black text.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The first measure is labeled 'A5' and the second measure is labeled 'B5'. The notes are as follows:

Measure	Notes (from left to right)
1 (A5)	A4, B4, C5, D5, E5, F#5, G5, A5
2 (B5)	B4, C5, D5, E5, F#5, G5, A5, B5

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First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The notation includes eighth notes with wavy lines above them, suggesting vibrato or a specific performance technique. The bottom staff shows fret numbers: 11, 8-9-9, 11-13-13, 10-11-13-11, 13-14-16, 13-14-16, 12-14.

Second system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The notation includes eighth notes with wavy lines. The bottom staff shows fret numbers: 16-14-14, 16-17-14-17, 14-16-16, 13-14-14, 14, 12.

8 w.

Third system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The notation includes eighth notes with wavy lines. The bottom staff shows fret numbers: 14-12-11-12-14-11-12-14-16-12-14-16-17-14-16-17-18-0-17-18-21. There is also a separate staff with a single note and a fret number 21.

Figure 1

Figure 1: Musical notation showing a sequence of notes and fret numbers. The notes are E, B5, G#, C#m(no 3rd), A5, and N C (G#7). The fret numbers are 2-0, 4-2, 6-4, 2-0, 4-5-7.

Verse

Ow yeh hold

Figure 2

Guitar cont. Fig.2

on tighl in the heat of the night ba - by there can be no es-cape feel -

Guitar cont. Fig.2

- lngs right get-ting hard to fight ba - by just how much can I take. Tel.

me that it's real ev - 'ry-thing you feel what am I sup-posed to do. Look

E/G# A5 Baus4 B

in-to my eyes touch me deep in-side let me feel your love cut through.

F#m E/G# A5 Baus4 B

in-to my eyes touch me deep in-side let me feel your love cut through.

F#m E/G# A5 Baus4 B

**Chorus**  
Guitar plays Fig.1

Oh now is the time feel-ing your heart so close to mine.

Oh I want your touch. I need you so much now is the time for our love.

Guitar cont. Fig.2

ing in the flames in the sea of de-sire an-ge. with the dev-il's eyes turns.

Guitar cont. Fig.2

up the heat and we fall in the fire can't you feel the tem-pera-ture rise. Tell.

Guitar cont. Fig.2

me that its true you can feel it too let me be your fan-la-sy. Ba-

Guitar cont. Fig.2

by hold me tight say that its al-right you know you can count on me.

Chorus  
Guitar Plays Fig. 1

Oh now is the time feel ing your heart so close o mine.

Oh I want your touch Now is the time for love.

Guitar line (Capo 2): 0 2 4 3 4 6 0 | 4 5 3 4

Interlude

When the fire starts I can feel you burn ing to night.

Guitar line (Capo 2): 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 6 4 6 5 6 4

With an o pen heart ba by won't you let me in side

Guitar line (Capo 2): 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 5 4 5 4 5 4 5



let me ar - s de gud.

*R. va.*

*R. va.*

8 122.

8 123

8 124



ow huh

### Chorus

Guitar plays Fig. 1

Oh now is the time feel-ing your heart so close to mine

Guitar cont. Fig. 1

oh I want your touch, I need you so much now is the time for our love

### Chorus

Guitar cont. Fig. (Rbars)

Love so close to mine

oh \_\_\_\_\_

8 va

16 14

ful (17) 16 14 15 14 17 16 17 16 14 16 (16) 14 17 16 14 16 X X

**Chorus**  
Guitar Plays Fig. 1 (8 bars)

wait - ed so long — for your — love — Now s he time

8 va

16 14 14 16 17 14 17 16 14 14 17 16 14 14 17 16 14

**Chorus**  
Guitar Plays Fig. 1

**Fade To End**

feel - ing your heart so close to mine

8 va

ful 17 14 17 14 14 16 18 24 24 16 14 17 16 14 16 14 14 17 16 14 16 14

Now s he time — feel - ing your heart — so close to mine —

13 14 13 14 13 13 14 13 14 13 11 11 13 11 14 13 13 11 13 14 13 11 10 10 11 13 11

**Words and Music by Yngwie Malmsteen and Joe Lynn Turner**

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in treble clef and the guitar accompaniment in a simplified notation below. The second system continues the melody and accompaniment. The guitar part includes fret numbers and a final chord diagram for a G major triad.

[illegible]

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Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on three systems of staves. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. Chords are indicated above the staff: Em, Am w/bar, F# A#, B, and Em. The second system shows the guitar accompaniment in treble clef, featuring a series of chords and a wavy line indicating a bar. The third system shows the bass line in bass clef, with a series of notes and a wavy line indicating a bar. The score is handwritten and includes a title "The Sound of Silence" at the top.

Verse  
 Verse Rhythm Figure  
 Sep n s Je the dream ma ch ne you vo  
 7 5 8 6 7 8 7 5 8 7 5 8 7 5 4 7 5 4

on a power drive feel the passion of he hears

[illegible]

ride on sil-ver air. you bet-ter hold on tight she's

4 5 7 6 5 6

fre in the nigh

6 9 10 8 7 9 8 10 9 7 10 9 7 6

Chorus

Fast-er than the speed of light

Em Chorus Rhythm Figure (16 bars) C/E

5 7 chuck

hug-ging all the curves hang on to your life.

Am Bsus4

1 2 0 5 4 4 4 2 2 2 2 2 4 2 2 2 2 5 7



Fast - er than the speed of light su -

ner charged and fly - ing low liq - uid dy - na - mite.

Cut

your hands up—on the wheel the ped-a- to the floor

now it's time for nerves of steel. Hear the en-gine roar

oh you shoot the thrill head-ing for the kil-

got no con-trol to-night she's fi-re in the night.

Fast-er than the speed of light

hug - ging a.l the curves hang on to your life.

have the speed of light

per charged and fly ing ow iq uid dy - na - mite

First system of musical notation. The top staff features a melodic line with a long, sweeping slur over the first three measures. The bottom staff contains a bass line with a series of eighth notes. Below the bass line, there are two rows of fret numbers: the first row shows 4, 5, 4, 2, 5, 4, 2, 5; the second row shows 4, 2, 5, 4, 2, 1, 2, 4. The final measure of the system has a bass line with a single note (4) and a row of fret numbers (4, 2, 4, 4, 5, 7).

Second system of musical notation. The top staff includes a melodic line with a slur and a wavy line above it. The bottom staff has a bass line with a slur and a wavy line below it. Chord symbols *Am*, *B7*, *Em*, and *A7* are written above the staff. Below the bass line, there are two rows of fret numbers: the first row shows (5), 7, 9, 19, (9), 9, 4, 1; the second row shows 0, 0, 0, 0, 0, 0, 0, 0.

Third system of musical notation. The top staff features a melodic line with a slur and a wavy line above it. The bottom staff has a bass line with a slur and a wavy line below it. Below the bass line, there are two rows of fret numbers: the first row shows (7), 11, 11, 11, 12, 12, 11, 11, 13, 13, 5; the second row shows 0, 0, 0, 0, 0, 0, 0, 0.

Fourth system of musical notation. The top staff features a melodic line with a slur and a wavy line above it. The bottom staff has a bass line with a slur and a wavy line below it. Below the bass line, there are two rows of fret numbers: the first row shows (7), 5, 7, 5, 4, 5, 7, 6, 4, 7, 6, 7; the second row shows 0, 0, 0, 0, 0, 0, 0, 0.

Fifth system of musical notation. The top staff includes a melodic line with a slur and a wavy line above it. The bottom staff has a bass line with a slur and a wavy line below it. Chord symbols *w/har* and *PS* are written above the staff. Below the bass line, there are two rows of fret numbers: the first row shows (7), 4, 4, (4), 2, 0, 0, 0, 0, 0, 0, 0; the second row shows 2, 2, 2, 2, 0, 0, 0, 0.

19 0 15 18 15 0 15 12 12 15 12 0 12 0 7 12 7 0 15 12 15 12 0 19 0 15 18 15 0 15 12 15 12 0 12 0 7 12 7 0 7 0 3 7 3 0

19 0 15 18 15 0 15 12 12 15 12 0 12 0 7 12 7 0 15 12 15 12 0 19 0 15 18 15 0 15 12 15 12 0 12 0 7 12 7 0 7 0 3 7 3 0

5 2 4 5 11 8 10 10 9 8 5 7 8 11 10 11 13 14 13 11 11 8 10 10 8 17 14 16 17 14 11 13 20 14

8 0 5 8 5 0 7 10 3 7 3 0 12 0 7 12 7 0 15 12 15 12 0 17 0 18 15 15 12 15 12 0 12 7 0 12 0 11 12 14 12 11 13

12 10 12 10 12 11 9 8 10 9 7 10 9 7 6 19 19 20 17 20 20 19 20 17 20 17

8 va

21 18 20 18 15 15 12 14 18 15 17 15 12 14 15 14 17 16 17 14 14 17 16 17 14 15 17 15 17 19 18

20 18 20 17 20 20 20 19 20 17 16 17 19 15 17 19 17 19 15 17 17 15 15 15 15

15 15 18 15 15 15 15 12 12 12 12 12 12 14 15 14 17 16 17 17 16 16 17 14 15 14 17 16 17 14 14 15 14 15

Repeat Chorus Rhythm Fig. 116 ours.

17 14 15 14 17 17 5 7 19 19 19 18 19 19 20

20 17 20 17 20 17 19 0 22 22 22 15 17 19 17 15 17 15 14 15 14 17 15 17 15 13 17 15 13 12

15 13 12 14 12 11 14 12 11 14 12 11 14 12 17 12 12 15 12 19 15 17 16 12 15 full

15 14 15 14 12 14 15 14 12 12 15 12 12 15 14 (14) 12 full

12 11 9 9 11 12 9 11 14 12 13 13 12 11 14 15 14 Keyboard Solo End Rhythm Fig

14 14 16 17 19 16 17 19 16 17 19 15 13 Kybd Solo Cont d

20 15 19 14 16 13 14 13 12 11 12 12 12 14 12 11 12 11 13 12 11 13 12 14 Solo Guitar Tacet

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody. The second system contains the next two measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78 (half),

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes and rests connected by beams. Below the staff, there are two lines of numbers: the first line contains '9 7 9 9' and the second line contains '10 7 9 10 9 7'. The second system continues the melody on a similar staff, with notes and rests. Below this staff, there are two lines of numbers: the first line contains '11 8 9 11 9 8' and the second line contains '10 7 8 10 6 7'. The third system shows the continuation of the melody, with notes and rests. Below this staff, there are two lines of numbers: the first line contains '12 8 11 12 11 8' and the second line contains '14 11 12 14 12 11 15 12 14 15 14 12'. The fourth system shows the final part of the melody, with notes and rests. Below this staff, there are two lines of numbers: the first line contains '11 8 9 11 9 8' and the second line contains '10 7 8 10 6 7'.

17 12 14 15 14 12 17 12 14 15 14 12 17 12 14 15 14 12 19 19

**Play Vento Rhythm Figure**

Play Verse Rhythm Figure

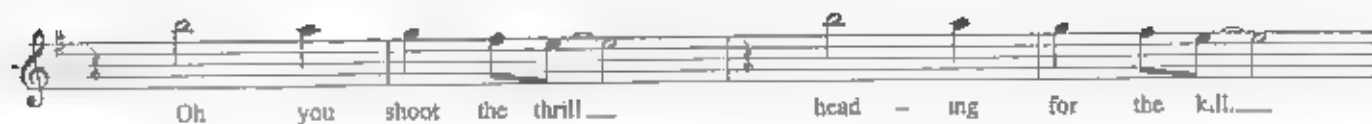
Key It to the red line you're tearing up the street

A 8 10

22

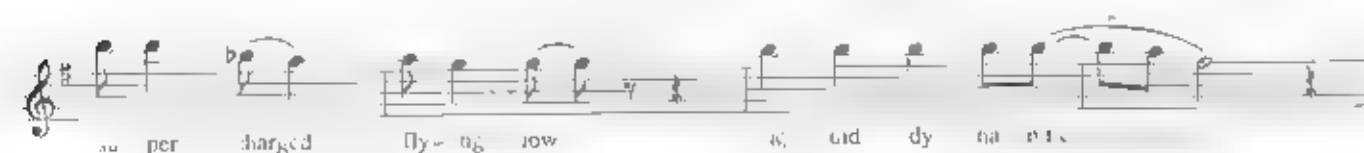
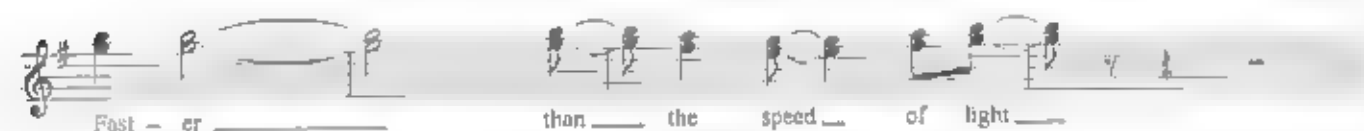
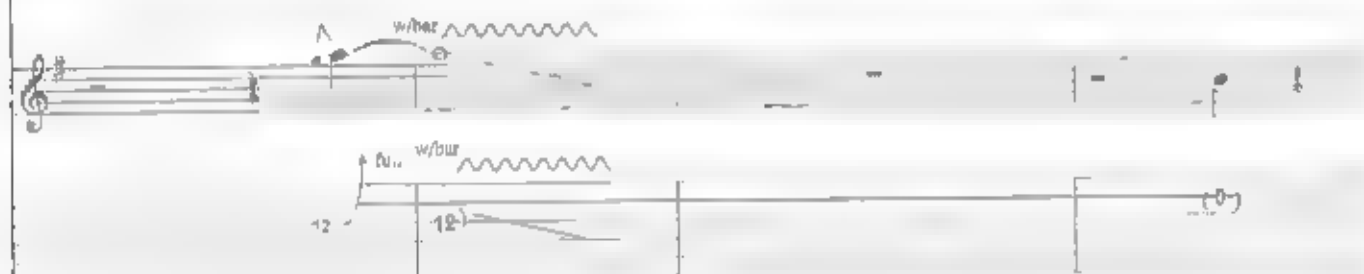
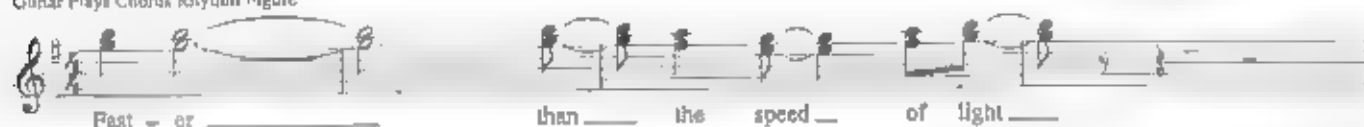
12 cyl- in - ders and she's all mine too tough to beat.

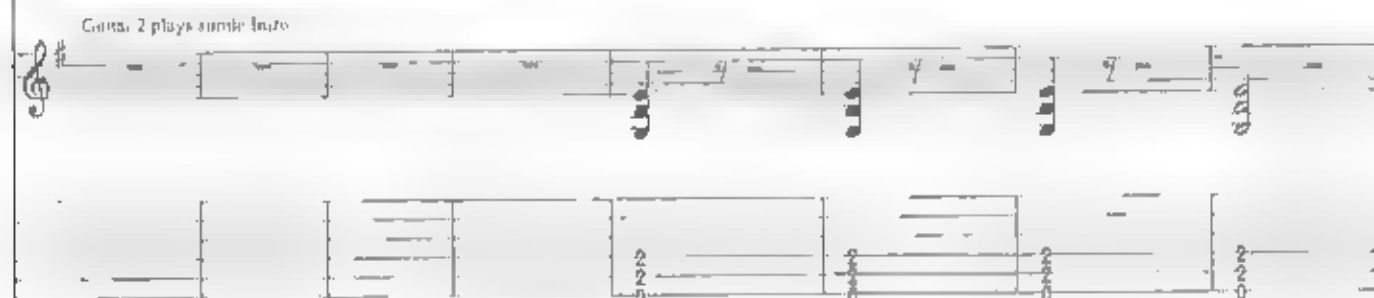
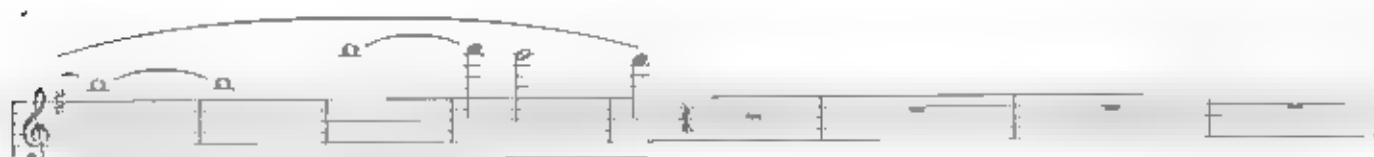




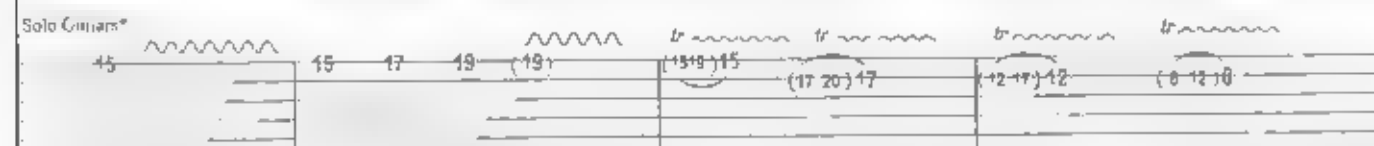
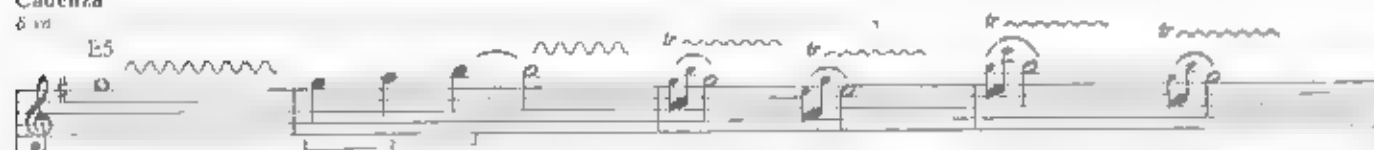
# Chorus

Guitar Plays Chorus Rhythm Figure





# Cadenza



\*Transcription is of guitar in right channel. One in left channel plays similar throughout cadenza



Handwritten musical score for guitar, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score includes a melody line with various ornaments (trills, grace notes) and a bass line with fret numbers (0, 7, 10, 8, 7, 10, 8, 7, 9, 9, 12, 12, 13, 15, 12, 16, 17, 19). The bass line also includes a "let ring" instruction. The score is divided into measures by vertical bar lines.

The musical score for "The Wind" by George Gershwin is presented in three systems. The first system shows the guitar solo (Gtr.) and piano accompaniment (P). The guitar solo is in G major, starting with a G4 and a D5, and features a series of eighth notes and a final G4. The piano accompaniment is in G major, starting with a G4 and a D5, and features a series of eighth notes and a final G4. The second system shows the guitar solo and piano accompaniment. The guitar solo is in G major, starting with a G4 and a D5, and features a series of eighth notes and a final G4. The piano accompaniment is in G major, starting with a G4 and a D5, and features a series of eighth notes and a final G4. The third system shows the guitar solo and piano accompaniment. The guitar solo is in G major, starting with a G4 and a D5, and features a series of eighth notes and a final G4. The piano accompaniment is in G major, starting with a G4 and a D5, and features a series of eighth notes and a final G4.

# Memories

Capo V

Words and Music by Yngwie Malmsteen

2 string guitars

The first system of musical notation for 'Memories' consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes. The middle and bottom staves are for two string guitars, with the top line labeled 'T' (Treble) and the bottom line labeled 'B' (Bass). The notation includes various fret numbers (0, 6, 9) and a double bar line after the first measure.

The second system of musical notation continues the piece with three staves. The top staff continues the melodic line. The middle and bottom staves for the two string guitars show more complex fretting, including triplets and higher fret numbers (5, 9, 10). The system concludes with a double bar line.

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First system of musical notation for guitar, featuring a treble clef staff with a key signature of one flat and a 12/8 time signature. The melody consists of eighth and sixteenth notes. Below it is a six-string guitar fretboard diagram with fret numbers 15, 11, 11, 13, 13, 0, 10, 10, 0, 10, 11, 10, 0, 6, 0, 8, 6.

Second system of musical notation for guitar, continuing the melody from the first system. The fretboard diagram includes fret numbers 11, 8, 9, 8, 8, 8, 0, 10, 8, 10, 10, 10, 11, 13, 11, 10, 0, 8, 8, 10, 11, 10, 8, 2, 2, 9, 2, 5, 2, 3, 5, 6, 5, 9, 12, 13, 12, 13, 20.

(Guit. II plays cues last time only)

# Krakatau

Words and Music by Yngwie Malmsteen

Very Fast Rock

2 2 0 2 3 2 1 3 2 0 2 2 5 4 2 5 5 4 2 2 1 3

2 2 0 2 3 2 1 3 2 0 2 2 5 4 2 5 4 2 1

5 4 2 5 4 2 1 5 4 3 4 4 3 5 4 5 4 2

2 2 0 2 3 2 1 3 2 0 2 2 5 4 2 5 4 2 1 3

5 4 2 5 4 2 1 5 4 3 4 4 3 5 4 3 2 5 3 5 4 2 4

5 4 2 4 4 3 4 3 5 0 5 4 2 5 4 2 4 4 3 4 3 5 0 5 4 2

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5-4-2-4-(4) 3-4-3-5-3 5-4-2 5-4-2-4-(4) 3-4-3-5-3 5-3

6-7-5-7-(7) 6-7-6-8-6 6-7-5 6-7-5-7-(7) 6-7-6-8-6 8-7-5

6-7-5-7-(7) 6-7-6-8-6 8-7-5 6-7-5-7-(7) 6-7-6-8-6 8-7-5

3-0 2 3-6 5 3-6 9-6 8 9-12 11 9-12 15-12 14 15-10 17 15-18 21 0-0

2-4-4 2-4-4 1-2-3 1-2-3

0-0-2-2 0-0-2-2 (0) 3-0-0-0 3-0-0-0 3-0-0-0 5-0-0-0 3-0-0-0 3-0-0-0 5-0-0-0 3-0-0-0 2-0-0-0 3-0-0-0

First system of musical notation. The top staff contains a continuous eighth-note melody. The bottom staff contains a sequence of fret numbers: 0 0 0 0 0 0 0 0 3 0 0 5 0 0 7 0 | 0 0 0 0 0 0 0 0 3 0 0 2 0 0 0 0.

Second system of musical notation. The top staff contains a continuous eighth-note melody. The bottom staff contains a sequence of fret numbers: 0 0 0 0 0 0 0 0 4 0 0 5 0 0 7 0 | 0 0 0 0 0 0 0 0 4 0 0 5 0 0 4 0.

Third system of musical notation. The top staff contains a continuous eighth-note melody. The bottom staff contains a sequence of fret numbers: 0 0 0 0 0 0 0 0 4 0 0 5 0 0 7 0 | 0 0 0 0 0 0 0 0 5 0 0 8 7 0 9 0.

Fourth system of musical notation. The top staff contains a continuous eighth-note melody. The bottom staff contains a sequence of fret numbers: 0 0 0 0 2 0 0 0 3 0 0 5 0 0 7 0 | 0 0 0 0 5 0 0 0 3 0 0 0 2 0 0 0.

Fifth system of musical notation. The top staff contains a melody with some notes beamed together. The bottom staff contains a sequence of fret numbers: 10 8 6 | 8 5 4 | 9 7 4 | 0 0 0 0.

Sixth system of musical notation. The top staff contains a melody with some notes beamed together. The bottom staff contains a sequence of fret numbers: 8 7 5 | 7 5 3 | 5 3 2 | 2 2 0.



First system of musical notation. The treble staff contains a melodic line with wavy lines above and below it. The bass staff contains a bass line with fingerings: 2, 2, 0, 2, 3, 2, 1, 9, 2, 0, 2, 2, 5, 4, 2, 5, 4, 2, 1, 3.

Second system of musical notation. The treble staff contains a melodic line with wavy lines above and below it. The bass staff contains a bass line with fingerings: 2, 0, 2, 0, 2, 3, 2, 1, 9, 2, 0, 2, 2, 5, 4, 2, 5, 4, 2, 1, 3.

Third system of musical notation. The treble staff contains a melodic line with wavy lines above and below it. The bass staff contains a bass line with fingerings: 2, 2, 0, 2, 3, 2, 1, 3, 2, 0, 2, 2, 5, 4, 2, 0, 4, 2, 1, 3.

Fourth system of musical notation. The treble staff contains a melodic line with wavy lines above and below it. The bass staff contains a bass line with fingerings: 12, 11, 9, 12, 11, 9, 8, 10, 15, 14, 12, 15, 14, 12, 11, 12, 11, 9, 12, 11, 9, 8, 10, 9.

Fifth system of musical notation. The treble staff contains a melodic line with wavy lines above and below it. The bass staff contains a bass line with fingerings: 0, 17, 17, 15, 13, 15, 13, 12, 14, 13, 18, 13, 10, 9, 12, 10, 9, 10, 9, 12, 11, 13.

Labels: *Freely*, *a tempo*, *w/tilt*, *2*, *1/2*.

Figure 1

Figure 1 shows a musical score for a guitar piece. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The text "P.M. on ①" is written below the first measure of the bass staff.

Figure 2 shows a musical score for a guitar piece. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The text "Repeat 3x" is written above the first measure of the treble staff.

Figure 3 shows a musical score for a guitar piece. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The text "Repeat 3x" is written above the first measure of the treble staff.

Figure 4 shows a musical score for a guitar piece. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The text "Repeat 3x" is written above the first measure of the treble staff.

Figure 5 shows a musical score for a guitar piece. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The text "Repeat 3x" is written above the first measure of the treble staff.

Figure 6 shows a musical score for a guitar piece. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The text "Repeat 3x" is written above the first measure of the treble staff.

Handwritten musical score for guitar, featuring six systems of notation. Each system includes a treble clef staff with a key signature of one sharp (F#) and a corresponding guitar-specific notation system below it.

**System 1:** The treble staff shows a series of whole notes. The guitar notation below includes a diagram of a guitar neck with fret numbers (0, 2, 4, 5, 7, 9, 12) and a diagram of a guitar body with a pickup selector switch. The notation is labeled "w/bar" and "w/bau".

**System 2:** The treble staff shows a series of eighth notes. The guitar notation below includes a diagram of a guitar neck with fret numbers (0, 2, 4, 5, 7, 9, 12) and a diagram of a guitar body with a pickup selector switch. The notation is labeled "w/bar" and "w/bau".

**System 3:** The treble staff shows a series of eighth notes. The guitar notation below includes a diagram of a guitar neck with fret numbers (0, 2, 4, 5, 7, 9, 12) and a diagram of a guitar body with a pickup selector switch. The notation is labeled "w/bar" and "w/bau".

**System 4:** The treble staff shows a series of eighth notes. The guitar notation below includes a diagram of a guitar neck with fret numbers (0, 2, 4, 5, 7, 9, 12) and a diagram of a guitar body with a pickup selector switch. The notation is labeled "w/bar" and "w/bau".

**System 5:** The treble staff shows a series of eighth notes. The guitar notation below includes a diagram of a guitar neck with fret numbers (0, 2, 4, 5, 7, 9, 12) and a diagram of a guitar body with a pickup selector switch. The notation is labeled "w/bar" and "w/bau".

**System 6:** The treble staff shows a series of eighth notes. The guitar notation below includes a diagram of a guitar neck with fret numbers (0, 2, 4, 5, 7, 9, 12) and a diagram of a guitar body with a pickup selector switch. The notation is labeled "w/bar" and "w/bau".

8va

21 21 18 20 18 15 17 15 12 14 15 12 14 13 15 15 15 13 15 13 12 15 12 15 15 12 14 15 14 12 14 12 15

12 15 14 12 15 14 12 11 14 12 11 0 9 11 12 11 12 14 11 12 14 14 12 11 14 12 11 14 12 11 15 14 12 15 14 12

12 15 14 12 15 14 14 12 14 14 12 12 14 12 15 14 15 12 15 15 15

14 15 12 15 14 12 11 14 15 14 15 14 16 15 16 15 16 15 16 14 16 14

16 14 15 14 17 17 15 17 15 18 17 15 18



7 9 11 13 11 11 13 15 12 17 14 14 14 14

whisper

17 14 18 17 14 18 21 21 (21) (21) (21) (21)

full

Figure 2  
Keyboard Solo  
Repeat 4x

(acoustic sleep string)

4 0 4 0 2 4 0 4 0 2 0 4 2

Guitar plays Fig. 2  
8va

full

20 17 19 20 19 17 19 7 8 10 7 8 10 8 7 9 8 8 5 7 5 11 8 10 10 8 11

8va  
Guitar continues Fig. 2

full

14 11 17 14 19 20 19 20 17 20 15 20 14 12 11 21 11 12 14 15 17 19 20 19 17 21 (21) 21 10 8 10 8 7 9 8 10 9 7 7

# Keyboard Solo

Guitar plays Fig. 2

Guitar plays Fig. 1

Keyboard

8va.....

8 va

3:2

3:2

16 13 16 13 12 10 17 13 17 13 12 10 19 13 19 13 12 10 19 13 17 13 12 10 16 13 16 13 12 10 16 13 16 13 12 10

The musical score for 'The Little Boat' is presented on two staves. The top staff is in treble clef and begins with a 'toco' marking. It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes, also including a triplet. The piece concludes with a final chord in the bass staff.

8. *And.*

16 19 12 13 12 15 13 12 12 15 13 12 13 12 10 12 16 12 16 12 17 12 17 12 17 12 19 12 19

(0) \*

\*unintended



7 9 (9) (9) 9 9 7 10 9 7 10

9 7 10 9 7 10 9 7 10 9 7 10 9 10 9 10 9 12 10 13 12 10 13 12 10 15 13 12 17 15 13 14 13

*8va*

16 14 13 12 13 12 13 16 17 17 20 (full)

*8va*

(20) 20 19 20 19 22 22 19 20 19 22 21 22 19 20 19 22 21 22 19 20 19 22 21 22

19 20 19 22 21 22 19 20 19 17 16 17 17 17 16 18 17 15 17 16 14 13 15

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef staff containing the melody, which includes a key signature of one sharp (F#) and various musical notations such as eighth notes, quarter notes, and slurs. The bottom staff is a guitar accompaniment staff showing fret numbers for each note. The first measure of the guitar part includes a bar line and the numbers 14, 12, 11, and 14. The second measure includes 12, 15, 13, 16, 16, and 13. The third measure includes 13, 16, 13, and 13. The fourth measure includes 13, 16, 13, and 13. The fifth measure includes 13, 16, 13, and 13. The sixth measure includes 13, 16, 13, and 13. The seventh measure includes 13, 16, 13, and 13. The eighth measure includes 13, 16, 13, and 13. The ninth measure includes 13, 16, 13, and 13. The tenth measure includes 13, 16, 13, and 13. The eleventh measure includes 13, 16, 13, and 13. The twelfth measure includes 13, 16, 13, and 13. The thirteenth measure includes 13, 16, 13, and 13. The fourteenth measure includes 13, 16, 13, and 13. The fifteenth measure includes 13, 16, 13, and 13. The sixteenth measure includes 13, 16, 13, and 13. The seventeenth measure includes 13, 16, 13, and 13. The eighteenth measure includes 13, 16, 13, and 13. The nineteenth measure includes 13, 16, 13, and 13. The twentieth measure includes 13, 16, 13, and 13. The twenty-first measure includes 13, 16, 13, and 13. The twenty-second measure includes 13, 16, 13, and 13. The twenty-third measure includes 13, 16, 13, and 13. The twenty-fourth measure includes 13, 16, 13, and 13. The twenty-fifth measure includes 13, 16, 13, and 13. The twenty-sixth measure includes 13, 16, 13, and 13. The twenty-seventh measure includes 13, 16, 13, and 13. The twenty-eighth measure includes 13, 16, 13, and 13. The twenty-ninth measure includes 13, 16, 13, and 13. The thirtieth measure includes 13, 16, 13, and 13. The thirty-first measure includes 13, 16, 13, and 13. The thirty-second measure includes 13, 16, 13, and 13. The thirty-third measure includes 13, 16, 13, and 13. The thirty-fourth measure includes 13, 16, 13, and 13. The thirty-fifth measure includes 13, 16, 13, and 13. The thirty-sixth measure includes 13, 16, 13, and 13. The thirty-seventh measure includes 13, 16, 13, and 13. The thirty-eighth measure includes 13, 16, 13, and 13. The thirty-ninth measure includes 13, 16, 13, and 13. The fortieth measure includes 13, 16, 13, and 13. The forty-first measure includes 13, 16, 13, and 13. The forty-second measure includes 13, 16, 13, and 13. The forty-third measure includes 13, 16, 13, and 13. The forty-fourth measure includes 13, 16, 13, and 13. The forty-fifth measure includes 13, 16, 13, and 13. The forty-sixth measure includes 13, 16, 13, and 13. The forty-seventh measure includes 13, 16, 13, and 13. The forty-eighth measure includes 13, 16, 13, and 13. The forty-ninth measure includes 13, 16, 13, and 13. The fiftieth measure includes 13, 16, 13, and 13. The fifty-first measure includes 13, 16, 13, and 13. The fifty-second measure includes 13, 16, 13, and 13. The fifty-third measure includes 13, 16, 13, and 13. The fifty-fourth measure includes 13, 16, 13, and 13. The fifty-fifth measure includes 13, 16, 13, and 13. The fifty-sixth measure includes 13, 16, 13, and 13. The fifty-seventh measure includes 13, 16, 13, and 13. The fifty-eighth measure includes 13, 16, 13, and 13. The fifty-ninth measure includes 13, 16, 13, and 13. The sixtieth measure includes 13, 16, 13, and 13. The sixty-first measure includes 13, 16, 13, and 13. The sixty-second measure includes 13, 16, 13, and 13. The sixty-third measure includes 13, 16, 13, and 13. The sixty-fourth measure includes 13, 16, 13, and 13. The sixty-fifth measure includes 13, 16, 13, and 13. The sixty-sixth measure includes 13, 16, 13, and 13. The sixty-seventh measure includes 13, 16, 13, and 13. The sixty-eighth measure includes 13, 16, 13, and 13. The sixty-ninth measure includes 13, 16, 13, and 13. The seventieth measure includes 13, 16, 13, and 13. The seventy-first measure includes 13, 16, 13, and 13. The seventy-second measure includes 13, 16, 13, and 13. The seventy-third measure includes 13, 16, 13, and 13. The seventy-fourth measure includes 13, 16, 13, and 13. The seventy-fifth measure includes 13, 16, 13, and 13. The seventy-sixth measure includes 13, 16, 13, and 13. The seventy-seventh measure includes 13, 16, 13, and 13. The seventy-eighth measure includes 13, 16, 13, and 13. The seventy-ninth measure includes 13, 16, 13, and 13. The eightieth measure includes 13, 16, 13, and 13. The eighty-first measure includes 13, 16, 13, and 13. The eighty-second measure includes 13, 16, 13, and 13. The eighty-third measure includes 13, 16, 13, and 13. The eighty-fourth measure includes 13, 16, 13, and 13. The eighty-fifth measure includes 13, 16, 13, and 13. The eighty-sixth measure includes 13, 16, 13, and 13. The eighty-seventh measure includes 13, 16, 13, and 13. The eighty-eighth measure includes 13, 16, 13, and 13. The eighty-ninth measure includes 13, 16, 13, and 13. The ninetieth measure includes 13, 16, 13, and 13. The ninety-first measure includes 13, 16, 13, and 13. The ninety-second measure includes 13, 16, 13, and 13. The ninety-third measure includes 13, 16, 13, and 13. The ninety-fourth measure includes 13, 16, 13, and 13. The ninety-fifth measure includes 13, 16, 13, and 13. The ninety-sixth measure includes 13, 16, 13, and 13. The ninety-seventh measure includes 13, 16, 13, and 13. The ninety-eighth measure includes 13, 16, 13, and 13. The ninety-ninth measure includes 13, 16, 13, and 13. The hundredth measure includes 13, 16, 13, and 13.

The musical score for "The Rose Tree" consists of two staves. The top staff is a treble clef staff with a melody line. The bottom staff is a guitar accompaniment staff showing fret numbers for the left hand. The melody is written in G major, starting on G4 and ending on G4. The guitar accompaniment is written in G major, starting on G3 and ending on G3. The key signature has one sharp (F#). The time signature is 4/4. The melody is: G4-A4-B4-A4-G4 | A4-B4-A4-G4 | B4-A4-G4-F#4 | G4-A4-B4-A4-G4 | A4-B4-A4-G4 | B4-A4-G4-F#4 | G4-A4-B4-A4-G4 | A4-B4-A4-G4. The guitar accompaniment is: 7 8 7 6 0 7 5 4 0 8 7 0 7 5 4 0 | 8 7 5 0 7 5 4 0 8 7 5 0 10 8 7 0 10 7.

[illegible]

The musical notation for the 'w/br' and 'slow dive' sections is shown on two staves. The top staff is for the vocal line, and the bottom staff is for the guitar line. The 'w/br' section features a melodic line with a slur and a 'w/br' annotation. The 'slow dive' section features a slower melodic line with a slur and a 'slow dive' annotation. The guitar line includes a '1 4 0' fretting pattern and a '0 4' fretting pattern.

[illegible]